“Apart from Froberger, Kerl and Pachelbel he [Bach] loved and studied the works of […] Buxtehude, Reincken, Bruhns and the Lüneburg organist Böhm.” Carl Philipp Emanuel Bach 1775

The South German organ tradition with its variety in melody and form, counterpoint and compositional techniques including pedal point, imitation and development of motifs was an important influence on the works of Johann Sebastian Bach.

Having illustrated connections between the North German composers and Bach with the disc of Bach, Böhm, Buxtehude (audite 92.547), this disc now highlights the importance of the South German composers Johann Jakob Froberger, Johann Caspar Kerll, Georg Muffat and Johann Pachelbel in relation to Bach’s oeuvre.

In addition, this SACD realises the historical performance practice of the Magnificat: The verses of the Magnificat were performed alternately by the cantor and the organ. For this recording works by Pachelbel and Bach are newly combined in a traditional performance of the Magnificat including sung and played verses, forming one musical unity.

Two different instruments with different tunings have been used for this recording: the two early works by Froberger and Kerll are performed on the historic choir organ by Blasius Bernauer (1776) in Laufenburg, Switzerland, and the remaining works are played on the new Metzler organ (2005) in Stuttgart-Obertürkheim.

For further information regarding this disc (registrations, specifications), please visit www.audite.de.